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THE DECORATOR AND FURNISHER.

THE NEW SEASON'S WALL-PAPERS.

THE BOSTON WALL-PAPER CO.



THE productions of the Boston Wall-Paper Co. for the present season are fully abreast of the best products of American wall-paper manufacturers. Their papers are characterized by a Boston refinement of form and color that is unsurpassed, and dealers in search of something extremely refined and unique ought to see these goods. The New York branch of the firm is located at 489 Fifth Ave., and the manager in charge is showing over 100 books of patterns, embracing blanks, lusters, bronzes, embossed

bronzes, flats, damasks, hand made flocks, flats, micas, and decorative ingrain.

The chief specialty of the line this year is, perhaps, the hand-made stained ingrains, which are very artistic productions. The stain is a flat transparent color, that allows the texture of the paper to be seen through the pattern, thus giving a new and unique effect to the goods. There are beautiful medallion patterns, the pattern being almost absorbed into the body of the fabric, producing the softest and least obtrusive of color effects we have ever witnessed. Such papers would form a noble decoration for hallways and for public halls, churches, etc., their quietude of color tones being a strong recommendation. Many patterns are reproductions of old tapestries, floral compositions in saddened colors, and in some cases there is a lavish abundance of fruit portrayed.

Many noble friezes have been produced in bold flitter outlines. Some of the patterns give the impression of a stained glass transom, and there are Adam, Colonial and Empire friezes in harmonious colorings, boldly outlined in flitter. A fine thistle pattern is produced in green, yellow and blue, with or without flitter effects. There are redundant Gothic scrolls, Byzantine and Romanesque effects, brilliantly elaborated and embellished with bronze and flitter, ranging through all the popular tones, either in harmony or contrasting with the well known ground tints of ingrains.

In direct contrast to hand-made ingrains are the hand mica-finished papers. There are mica-damasks, which are floral compositions in white mica on pale Indian yellow, pink, buff, spring green, and gray purple madder grounds.

In hand-made gilts there are exquisite effects in the Adam, Colonial and Empire styles, which are now so much in vogue. These are produced in the soft and most refreshing of colors, the majority being in varying shades of green, heliotrope, grayish blue, Naples yellow, buff, gray, purple madder and terra cotta, all embellished with gold. A fine contrast in a French gray and Nile green floral pattern is conspicuously attractive.

In hand-made flocks there are unique damask designs, as well as designs in the Rococo, Colonial, Adam, and Empire styles, produced on silk and satin grounds. The colorings are extremely light, usually buff, and the papers have a decided air of Boston refinement.

In machine goods there are flats with embroidery effects and chintz effects with invisible stripes in attractive colorings. Floral patterns outlined in blue and white, and floral effects in cream on a soft gray-blue ground are very attractive. Embossed damasks have large floral stencils in some cases, either in talc on a flat ground, and in others the patterns are in flat tones on a talc ground. These goods are cheap, and a dealer selling them at fifteen cents a roll can make a handsome profit.

In embossed gilts Greek patterns largely prevail, interspersed with Rococo patterns. The Rococo patterns simulate brightly colored chintzes, with the addition of that which the chintz does not possess, namely, the Rococo scrolls printed in gold. There is a beautiful Japanese Greek design produced in a great many delicate combinations of color, and in the same goods there are floral patterns printed, or rather stained with a transparent coloring, which produces a parchment effect, that is to say, the effect of stamping a pattern on the oily surface of a piece of parchment, giving a peculiar blended effect to the design.

Embossed talcs are another favorite line of machine goods that are very popular. The floral patterns consist of roses and other motives which are produced in gray, soft red, buff and other tones, on white talc grounds. There are a great many books of these beautiful, refreshing patterns.

One of the strongest grades is that of ingrain flats, wherever floral compositions prevail, which are printed either in self tones, or in contrasting colors, or in colors contrasting with the ground. In gilt ingrains there are some beautiful Japanese stencils, in some cases the outline, and in others the entire pattern being printed in gilt bronze. There are also Romanesque patterns in self tones of terra cotta and other colors, or in contrasting tones of cream, drab, green and terra cotta. All these papers have either borders or friezes to match.

It would be difficult in fact to discover another line of goods containing such a great wealth of beautiful color combinations, the pigments employed being the greatest variety, which, with good designs, from a combination that is calculated to meet the aesthetic demands of the present time. The manufacturers have evidently spared no efforts in procuring the best decorative talent, and we strongly recommend decorators and dealers to inspect the magnificent line of goods prepared by The Boston Wall-Paper Company, which may be seen at their New York store, as above mentioned.

NEVIUS & HAVILAND.

THE chief lines of goods manufactured by this firm are flats, plain and decorated Monroe ingrains, Monroe ingrain flitters, parchment micas, plain and embossed gilts and flitters.

In flats floral compositions prevail, and in the majority of patterns have friezes and ceilings to match. The buttercup is arranged in bouquet form, and a trophy of yellow buttercups on a blue ground, and others in pink on a cream ground are very effective. There are also Colonial designs, and designs after the Japanese style, the prevailing tints being pink, buff, blue, yellow, cream, and so on. There is an all over pattern of floral branches, with leaves radiating in scroll effects on either side of the central line, after the Renaissance style, forming various beautiful combinations.

The wild rose is a prominent motive, and there are stencil effects of continuous scrolls in the Hindoo style. A quaint floral conception has the side wall dotted with a single rose motive attached to a cutting of the branch or stem.

"The Passing Show" is the title of a bold frieze in the Kate Greenway style, the motive being a number of children looking over a rustic fence, in the Greenway colors. The wall pattern is a collection of hollyhocks in old pinks and greens. Another conception is entitled "Through Dogwood Boughs," a number of children's faces being shown looking through the boughs of the dogwood tree. The wall pattern is a reproduction of the flower and branches only of the dogwood.

In addition to these various motives there are a number of French effects in the prevailing styles, being more or less faithful developments of the styles Louis XVI. One of these is termed the "Talleyrand," and another the "Pompadour," and another the "Marie Antoinette." Several of the floral conceptions have not only friezes, but narrow bands which run on the top of the wall underneath the frieze and pass down the corner of each wall, thus making the wall of an apartment one large panel. The effect is good, and the innovation a step in the right direction, for paper-hangers cannot have too many such ideas of varying what is at best a monotonous style of wall decoration, where only papers and frieze are supplied.

This firm introduced last year what they call their "Crown" treatment. This consists in bringing the design to a finish without cutting in to it; thus, as it were, "crowning" the design with a perfected work and avoiding the unfinished and chopped off effect hitherto common in all wall-papers. This most valuable and significant improvement in wall-paper designing has been developed still further in the present season's papers. The "Crown" is printed in precisely the same colors as the hangings, and its use adds greatly to the character and individuality of the decoration of the apartment, giving the wall pattern the effect of having been specially designed for the particular room to which it is applied.

This firm, being the original manufacturers of Monroe ingrains, naturally use every effort to keep the lead they have hitherto secured in their decorative ingrains. Not only are the color tones in the plain papers extremely beautiful, but the decoration of friezes is bold and significant. The majority of the friezes have the patterns outlined with gold or copper flitter, and in some cases the patterns are touched, but without being outlined with flitter, which gives novel and pleasant effects. For example, a very bold thistle pattern has the leaves and flowers touched with golden flitter, the printing being done with olive and drab tints on a terra cotta, gray green and other grounds.

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Another design contains a wealth of trailing golden scrolls in the French Renaissance style, which are very effective. These friezes are 28 inches in depth, the designs being proportionate to the space occupied. The pomona flower, with a Rococo hatching in silver and gold flitter, form a notable decoration for the frieze of a hallway or parlor.

The ragged robin is a running plant, with bold, lance-like leaves in silver and gold flitter, printed directly upon the plain ingrain. Oak leaves, forming scrolls outlined with flitter, are also plentifully used, and the design entitled "Celtic" is a wierd arrangement of scrolls, full of wild and clamorous involutions.

The "Canterbury" is a new translation of a Louis XIV. design, wherein leaves, festoons and chains of gold are prominent. The Marie Antoinette is a French design on a pale gray ground in blue. Many of the walls have the wall-paper decorated equally as fine as the frieze. There is the "Savory" design, in chaste Louis XVI. arrangements of festoons, wreaths and tablets, printed in more than a dozen different color harmonies. The "Richmond" is a frieze design of cupids, supporting wreaths in a great many combinations. The "Poppy" is a noble pattern outlined with flitter. In gold ingrains the *fleur-de-lis* is stamped boldly in contrasting tints on the wall-paper.

The design called the "Stuyvesant" consists of scrolls interspersed with flowers, printed 23 inches wide, or 20-inch stock. The frieze is 28 inches deep, and is printed in a two-band effect, the lower being the "Crown" of the wall-paper.

The "Venetian" is a handsome treatment of Roman scrolls, and the "Cactus," printed in green and crimson, is very unique. A noble frieze consists of a large shell pattern, surrounded by a net in copper and gold flitter. All these papers are in dull, wierd tones of yellow, red, green, drab, blue, olive and terra cotta. There is a very beautiful Japanese effect, consisting of an almost circular floral scroll, flowing at intervals on the frieze and wall-paper, and surrounded by a wave-like line of golden flitter.

Another Japanese design is entitled "The Wave Crest," a wonderfully involved conventionalization of the foam of the sea. The "Gothic Lily" is a conventionalization of scroll forms that quite rival the above in bewildering tracteries. The "Cornucopia" is the name of a design printed in ingrain and outlined in flitter, that looks more like a Chinese puzzle than anything else we know of. In regular gilts there are golden stripes, composed of numerous stripes running parallel to each other. These stripes can be cut off at an angle and borders formed for walls and ceilings, producing numerous panel effects. Some of the hilts have a horizontal or perpendicular line running along the ground, which, when broken up by the embossing at right angles to same, produces the effect of golden woven tissue.

The "Clematis" is a beautiful design outlined in gold, having a border to match. The *fleur-de-lis* is outlined in gold on olive, salmon red and Van Dyke green grounds. The same motive in two tones of blue outlined in gold is very attractive. Clustering pansies, with a ground effect in crimson and heliotrope, outlined in gold, are charming conceptions.

In addition to gilts there is a line of micas, which are termed parchment effects on account of the dull, glistening surface of the ground. Many of these are embossed. There is a peony design on parchment grounds, with horizontal line embossing, and there are chestnut motives on parchment grounds. The "Canterbury" is a peculiar dramatization of a Louis XVI. design.

One of the most charming papers that we have seen, and one that would be specially delightful for a young lady's bedroom, is a wonderfully free and elaborate treatment of the pea blossom. A maze of blossoms swirl across the paper, apparently at their own free will, in some cases outlined in gold on a parchment mica ground.

There are pompadour effects in golden tints, and there are seal effects in gold on maroon grounds. The "Stratford" is another conception of French motives, and so also is the "Elizabethan" design. There is a beautiful floral device, which can only be properly described as a floral flame, that runs through almost all the various lines, but is particularly attractive on the ingrains. The pansy in embossed gilts is a beautiful conception, and is frequently produced in lake and carmine effects, that will be irresistibly attractive to many a young lady in search of something novel for decorating her own room. Pinks or carnations are also freely used as decorative motives.

A novelty in this firm's productions for the present season is plain Anaglypta. This material, instead of being embossed and decorated, as is usually the case, is simply printed in Colonial and Renaissance designs in soft sienna tints, with antique

finish. Some effects are in deep glowing reds and blues, on similarly tinted grounds, and the poppy design is perfectly dazzling in its wealth of color.

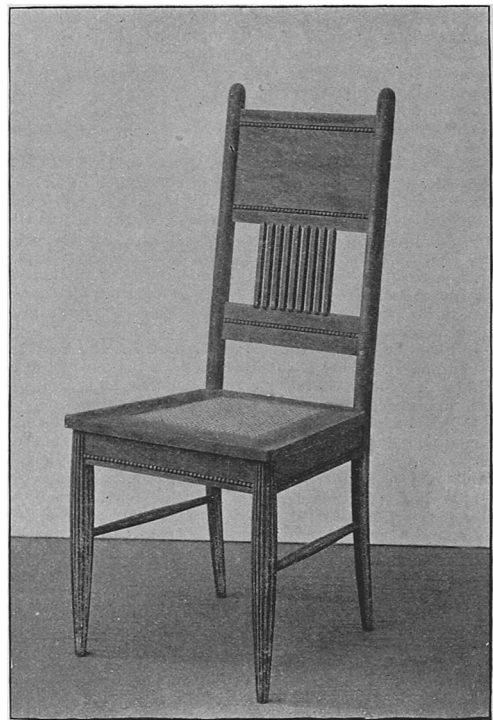
In flocks the firm is coming rapidly to the front in producing some very beautiful patterns. There is a French design in raised flocks on parchment grounds that must be seen to be appreciated. There are Colonial effects, and the "Savory" pattern, with its maze of wreaths and festoons, is produced in raised flock and flitter of various tints on parchment grounds.

The "Washington," a Colonial pattern, is produced in drab raised flock, on pink parchment grounds.

The paper-hanger, nowadays, has no cause to complain for lack of variety in treating the walls of dwellings, for every possible conception known to the pencil and brush of the designer are at his disposal.

THE SIKES CHAIR COMPANY.

IN our last issue we gave an illustration of an artistic and substantial arm-chair in oak, manufactured by the Sikes Chair Company, of Buffalo. We herewith give an illustra-



An Artistic Side Chair.

tion of a side chair of the same suite, which, as will be seen, is quite as artistic, substantial and comfortable as the arm-chair already illustrated.

AMONG new home luxuries are the shoulder-pillows, which give comfort, combined with a bit of decoration, to a high, hard backed chair. The pillows are made eight to ten inches wide and twelve to fifteen in length, according to the size of the chair on which they are to be used. The material may be printed silk, China silk, plush or velvet, embroidered or plain. Silkoline is one of the prettiest of inexpensive materials. These pillows are used in pairs by setting small gilt rings in the edges and lacing them together with ribbons.